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ture by the cabinet-maker. How true this principle is so far as it applies to Gothic architecture we need hardly point out. Imagine a miniature church used for a cabinet all bristling with obtrusive points and aggressive angles. What better trap could be devised for catching the silken robes of the lady of the house, for tearing the coat of the master, and for scratching the delicate little hands of the children? A false adaptation of Gothic stone forms to wood carving will be found to be a common error in foreign furniture. Thus we have a wardrobe which would be more characteristic as an oratory, and a bookcase with arches that support nothing, and buttresses which have no thrusts to resist. Indeed it should be remembered that the arch is not a wooden but essentially a stone construction; it will be evident, on a moment's consideration, that it is a means of obtaining support by a number of separate small parts, the reverse of timber construction. It ought, therefore, to be well considered before being used in wood, wherein it should arise rather from coupled knees or brackets introduced to strengthen horizontal beams, than as an independent form.

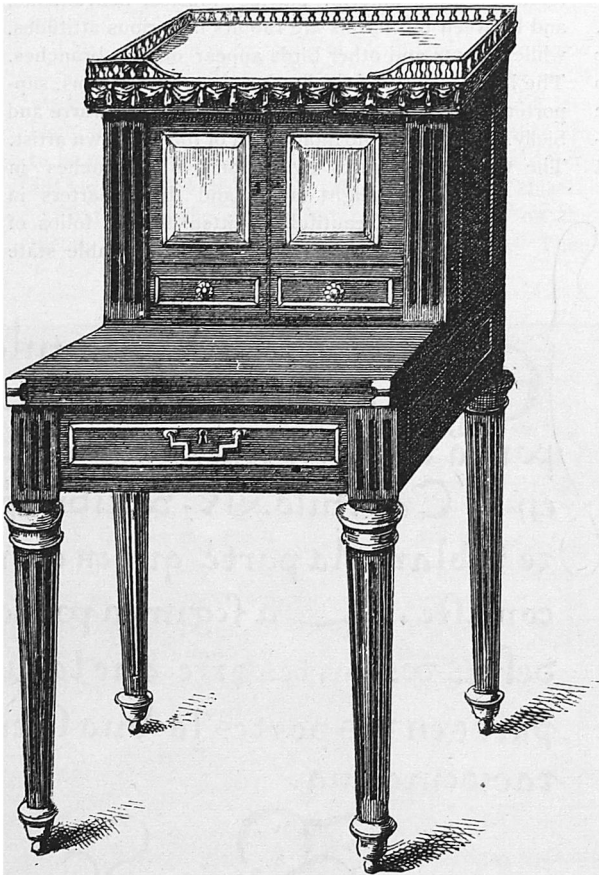
On the other hand, in our illustration of the Gothic *armoire* preserved in the Cathedral of Noyon, we have an example of how far the principles of architecture may be applied legitimately to furniture. The body has nothing architectural about it. It is wholly suited to its purposes. The doors are conveniently provided with folding leaves, and the wooden supports perform their office in a simple way, without pretending to be pillars or columns, as we should be sure to find them in an analogous connection in a similar work of the Renaissance. The "business part" of the cabinet—if we may be allowed to use the expression—is the joiner's work. It is only in the ornamental part, which is independent of the practical value of the article, that the designer has availed himself of the resources of the architect.

Almost the only trace of the architectural style in the beautiful Louis XVI. furniture is the fluting of the legs which gives them a certain resemblance to columns. Instead of being broader at the base, however, like columns, they are smaller, and terminate in a kind of muzzle, as may be seen in the accompanying illustration of a Marie Antoinette "*bonheur du jour*" (or "daily joy"), a kind of low table and cabinet combined. The fluting here appears also on the pilasters of the cabinet, and the little railing around the top is evidently of architectural origin. The general effect, however, is simple and good, the only objectionable feature being the imitation of festooned drapery.

THE DISTRIBUTION OF PICTURES AT HOME.

THE manner in which pictures may be distributed in the home to the best advantage is worthy of consideration; although we cannot approve of the "hard and fast" rules which some writers on the subject would lay down. The following suggestions, however, we think, by reason of the common-sense views they embody, will generally commend themselves to the average reader: "In dining-rooms, subjects of a cheerful, festive, and bacchanalian character become animating accessories, and the portraits of eminent, exalted persons, famous for their achievements in arms or their distinction in the arts, sciences, or literature, looking as it were out of their frames upon the company, may impart something agreeable by reminiscences of their great acquirements and good actions. Perhaps it would not be a great stretch of imagination to fancy them our companions participating in the hospitality of the table. Affectionate feelings will always determine that the portraits of dear relations, to be consonant to our reverence and esteem, should be placed where the mind is free from the trammels of ordinary life and its coarse realities, where reflection is undisturbed, and where the most pure and exalted sentiments of human nature can be indulged; in other words, the study and the library are the fittest shrines to contain their

portraits. In the drawing-room of course all works of art should bear the impress of its highest conceptions in elegance, purity, and cheerfulness. Pictures of human corpses, or bodily afflictions, martyrdoms, dying and suffering saints, anything lacerating



"BONHEUR DU JOUR" IN LOUIS XVI. STYLE.

the feelings, and occasioning painful emotions, should be strictly avoided here. They are only adapted to the public galleries as elucidating the triumph of the artist, either in expression, composition, or some other of the theoretical requirements of high art. All impure nudi-



GERMAN MEDIEVAL TEXTILE DESIGN.

ties are equally improper for the drawing-room. In the same category must be included some of the Dutch pictures existent, from their repulsive vulgarity or indecency. No work of art can be called an ornament to the drawing-room which a parent cannot contemplate in company with his daughters. Water-color

drawings may be reserved for the boudoir or an inner drawing-room, and also framed prints for sleeping apartments."

As a rule, no room in the house is so shabbily treated in the distribution of pictures as the bedroom. The refuse is considered good enough for this apartment. This is a mistake. If we have pictures there at all, they should be excellent as works of art, and the subject of the most agreeable character. For our own part, we think the fewer objects there are in the bedroom to arrest the attention of the occupant, the better it is for his repose and comfort. Who of us at times has not experienced the wearying effects of lying awake and being unable to take his eyes from the wall by reason of the fascination of some irritating picture or the aggressiveness in design of the wall-paper? But some of us perchance are never ill and never sleepless. For such, pictures in the bedroom are as desirable as in any other apartment; but it should be remembered that the true lover of art will not put his best paintings where his friends cannot enjoy them with him.

SUGGESTIONS FOR A DRAWING-ROOM.

THE description by an English writer, which we have recently come across, of a bright and pleasant drawing-room of modest pretensions may furnish some practical suggestions to our readers. The floors were stained and strongly varnished, so that they could be as easily washed as a tile pavement, and would not imbibe any dampness. A Persian carpet with a black ground was in the centre. Round the walls up to the height of the lock of the door was a framing of slightly chamfered wooden panels painted maroon, and behind it, kept close to the wall by the framing, was some thin Japanese or Indian matting, without pattern, of a dark cream color; by unscrewing the panelling it was easy at any time to change or turn the hangings. Above the panels, and reaching as high as the top of the door, was a broad band of handsome paper of full-toned color and pretty modern pattern. This band was finished at the top with a narrow shelf or cornice, on which were ranged a few decorative china plates and vases. Above the cornice the wall was either painted or papered of a pale gray-blue, and a few Japanese-looking birds had been cut out in paper and stuck on here and there, the whole effect being that of air and space above the height of one's head. Over the chimney-piece, which was handsome but not remarkable, was an ingenious arrangement, a real mantel-board. The owner of the house, who himself designed and carried out all the decorations, happened to know of a country church in which what is technically termed "restoration" was going on. Restoration in this case consisted chiefly in turning out a series of fine solid oak-panelled pews in favor of the orthodox stained deal "sittings" of modern Gothic. The panelling was of course sold at a moderate rate, and was, no doubt, for the most part converted into firewood, or applied to the use, as wain's cote or wagon sides, from which oak planking derives its usual name. One large piece was purchased and forms the chimney-board in the room described. It is about six feet wide by seven or eight high, magnificently framed with deeply cut mouldings, in the style of the last century. A cornice was added, partly to finish it at the top, partly to serve as a shelf. In the centre an oblong panel was filled with looking-glass. Two or three brackets were added at the sides, each supporting a little work of art, whether in china or ivory or bronze. The whole thing was suspended above the chimney-piece, so that it could be taken down and hung up again in another house if necessary. The door and other woodwork were painted in two shades of blue to harmonize with the paper, and there were some gold mouldings which looked well on the blue. It would not be easy in this country to "pick up" such a mantel-board, but otherwise the desirable features of this drawing-room could be readily adopted.